

FACULTY of MUSIC  
UNIVERSITY of TORONTO

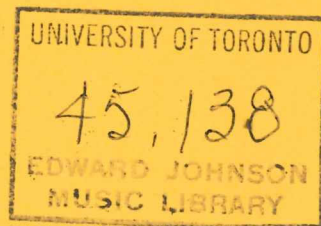
# **Sunday Scholarship Series**

**A Celebration of the  
QUEEN'S 25<sup>th</sup> JUBILEE**

OCTOBER 2, 1977

WALTER HALL, EDWARD JOHNSON BLDG.

3 p.m.



## PROGRAM

Concerto Accademico in D minor

R. Vaughan Williams

Allegro pesante

Adagio

Presto

Maureen Adams, Gisele Dalbec, Monica Duschenes, Abigail Evans, John Mark Friedman, Catherine Goldberg, Hlif Sigard Jonsdottir, John Lowry, Greg Olson, Julie Parcells, Wendy Rose, George Willms - violins  
Pamela Inkman, Arnold MacPherson, Douglas McNabney, Burt Wathen - violas  
Myles Jordan, Dorothy Lawson, Peter Rapson, Lala Stapells - violoncellos  
Stephen McLellan, Vilu Varik - double basses

David Zafer - violin soloist

Ezra Schabas - conductor

This evening's Jubilee concert contains works by three distinguished twentieth-century British composers. Although the compositions by Walton and Britten will be reasonably familiar, this concerto is among Vaughan Williams' less well-known works. Written for the violinist Jelly d'Aranyi it was given its first performance in the Aeolian Hall on November 6th, 1925. The title, later withdrawn by the composer, refers to the nature of the first movement which is in the style of a baroque concerto--Vivaldi heard, as it were, from Wenlock Edge. The mood of the Adagio is more familiar, with the sinuous violin melody and muted string accompaniment reminiscent of the 1920 Romance, The Lark Ascending. Vaughan Williams himself drew attention to the boisterous nature of the finale when he noted on the score that the opening solo theme was derived in part from Hugh the Drover: in the opera the music accompanies the inn scene of Act II.

# Serenade for Tenor, Horn and Strings

Benjamin Britten

## Prologue

Pastoral (Cotton)  
Nocturne (Tennyson)  
Elegy (Blake)  
Dirge (Anonymous, 15th Century)  
Hymn (Ben Jonson)  
Sonnet (Keats)

## Epilogue

Glyn Evans - tenor                      Fred Rizner - French horn  
Ezra Schabas - conductor

Britten wrote this beautiful song cycle in 1943 (the year before he began work on his most famous opera, Peter Grimes), for Peter Pears and the distinguished horn player, Dennis Brain. These two soloists gave the first performance of the work in the Wigmore Hall on October 15th, 1943, with an orchestra conducted by Walter Goehr. The Serenade is dedicated to the author Edward Sackville-West who summed up the work in the following words: "The subject is Night and its prestigia: the lengthening shadow, the distant bugle at sunset, the Baroque panoply of the starry sky, the heavy angels of sleep; but also the cloak of evil--the worm in the heart of the rose, the sense of sin in the heart of man. The whole sequence forms an Elegy or Nocturnal (as Donne would have called it), resuming the thoughts and images suitable to evening". This nocturnal mood is broken only once, in Johnson's "Queen and huntress, chaste and fair" where the hunting imagery is underlined by the presto chase of the two soloists. Britten framed the songs by a solo for horn, which he directed should be played on natural harmonics; the result is a marvelous, otherworldly quality, with some of the notes deliciously out of tune to our conservative ears.

I N T E R M I S S I O N



Faade - An Entertainment

William Walton

Words by Edith Sitwell

Fanfare  
Hornpipe  
En Famille  
Mariner Man  
Long Steel Grass  
Through Gilded Trellises  
Tango-Pasadoble  
Lullaby for Jumbo  
Black Mrs. Behemoth  
Tarantella  
A Man from a Far Countree

By the Lake  
Country Dance  
Polka  
Four in the Morning  
Something Lies beyond the  
Scene  
Valse  
Jodelling Song  
Scotch Rhapsody  
Popular Song  
Fox-Trot: "Old Sir Faulk"  
Sir Beelzebub

Robert Aitken - flute & piccolo  
Stanley McCartney - clarinet  
David Bourque - bass clarinet  
David Tanner - alto saxophone

Stephen Chenette - trumpet  
Vladimir Orloff - cello  
Russell Hartenberger -  
percussion

Jill Pert - reciter  
Michael Albano - staging  
Ezra Schabas - conductor

It is the misfortune of some composers to be known primarily by one work; in the case of Walton and Faade this must have proved somewhat irritating at times, this being one of his earliest works. The delightful "Entertainment" sprang with incredible self-assurance from the pen of the nineteen year-old composer while he was living with members of the literary, Sitwell family. The abstract poems of Edith Sitwell, that most eccentric biographer of English eccentrics, stimulated the young Walton to compose at a speed and with an intensity which he later admitted was quite in contrast with his normal habits. The author describes the poems as "patterns in sound . . . virtuoso exercises in poetry (of an extreme difficulty) --in the same sense as certain studies of Liszt are studies in transcendental technique in music." The success of these experiments in word rhythm may be tested with ease by anyone who reads aloud the Tango-Pasadoble poem: one might dance to the accompaniment of the

words alone, the more energetic improvising a Fred Astaire routine for "Thetis wrote a treatise noting wheat is silver like the sea ..."

The first public performance of Façade, in the Aeolian Hall on June 12th, 1923, caused a minor riot: London audiences not wanting to be outdone by earlier philistinism in Paris and Vienna? or was it perhaps, the appearance of that dubious instrument the saxophone in the context of a "serious" concert which provoked the anger of the music establishment? The uproar which this performance precipitated is difficult for us to understand now, but, in Sacheverell Sitwell's words, "neither the poems nor the music have aged. Façade was, and is, the joint performance of two remarkable and original minds working together in order to amaze and please".

Façade was first performed privately at the home of Osbert Sitwell, brother of Edith Sitwell, at 2 Carlyle Square, Chelsea, London. The poems were spoken by Edith Sitwell with William Walton conducting.

Stanford Miles

NEXT EVENT: Thursday Afternoon Series - "Composers I have known and played for...personal reminiscences and piano music" - Leo Smit, State University of New York at Buffalo. October 6, 1977, Thursday, 2:10 p.m. Walter Hall.

NEXT SUNDAY SCHOLARSHIP CONCERT: Pierre Souvairan, piano, October 30, 1977, Sunday, 3:00 p.m. Walter Hall.